

THE COMPLETE
WORKS OF TAN LAI GUO

郭泰来全集 10

Joy in Grass
草间快活



新
華
書
局
出
版



THE COMPLETE
WORKS OF TAILAI GUO

郭泰来全集 10

Joy in Grass
草间快活

紫雲齋出版社 北京

图书在版编目(CIP)数据

郭泰来全集十·草间快活/郭泰来绘. —北京: 荣宝斋出版社, 2014.10

ISBN 978-7-5003-1733-3

I. ①郭… II. ①郭… III. ①艺术—作品综合集—中国—现代②绘画—作品综合集—中国—现代 IV. ①J121

中国版本图书馆CIP数据核字(2014)第151740号

责任编辑: 李晓坤

文字创意: 侯杰琼

责任校对: 王桂荷

责任印制: 孙 行

毕景滨

摄影: 侯杰琼

GUO TAILAI QUANJI SHI · CAOJIAN KUAIHUO

郭泰来全集十·草间快活

作 者: 郭泰来

出版发行: 荣宝斋出版社

地 址: 北京市西城区琉璃厂西街19号

邮 编: 100052

制版印刷: 北京燕泰美术制版印刷有限责任公司

开 本: 635毫米×965毫米 1/8

印 张: 26.5

版 次: 2014年10月第1版

印 次: 2014年10月第1次印刷

印 数: 0001-2500

定 价: 168.00元



郭泰来 祖籍山东昌邑。

1957年，生于北京。

1963年，开始学习绘画，先后师从张晓莹、邓领祥、周思聪、冯湘一。

1989年，参加“美国纽约1989国际艺术水平大展”。

1990年，由北京国际艺苑美术基金会主办，在中央美术学院画廊，举办了第一次个人油画和国画作品展。

1991年，成为北京文联首批职业画家。由现任中国美术馆馆长范迪安策展作序，在北京国贸中心举办了“纪念毕加索诞辰110周年郭泰来油画作品展”。本届展览是当时艺术界纪念毕加索唯一的纪念活动，共展出27幅作品。

1993年，在北京观复斋举办个人书法展，纪念毛泽东100周年诞辰。同年30幅油画作品在香港中环画廊展出。

1994年，在北京画店举办小型油画展。

1997年—2007年，十年间通过反复的绘画实践和大量的阅读，逐渐打破传统艺术样式，奠定了郭泰来绘画艺术基础。

2008年，完善中国画新的表现形式与理论基础，赋予了中国绘画新的形式美感与独特内涵。

2012年，接受德国DCKD艺术交流协会邀请，“郭泰来艺术展”在德国杜塞尔多夫市埃尔布洛希宫殿展出。同年，“郭泰来德国艺术工作室”在德国杜塞尔多夫市埃尔布洛希宫殿正式挂牌。

2013年10月19日，在北京师范大学京师美术馆举办“郭泰来画展和学术研讨会”，与中央美院教授、中国美协理论部主任薛永年教授，中国文化书院（北京大学）导师刘传铭，中国艺术研究院研究员王端廷，北京师范大学艺术与传媒学院副院长甄巍教授，北京师范大学艺术与传媒学院副教授、美术与设计系主任古棕，北京师范大学艺术与传媒学院副教授郭必恒，麻省理工学院脑与认知科学系博士后、北京师范大学心理学院院长刘嘉教授，北京师范大学哲学与社会学学院副院长吴玉军教授，展开了跨学科的交流并产生了思想上的碰撞。在当今的美术史上，郭泰来的绘画艺术将会是一个独特的个案和一个无法绕开的艺术现象，值得书写一笔。

Tailai Guo

Artist

Ancestral home is in Changyi Shandong Province.

- In 1957, he was born in Beijing.
- In 1963, he started to learn painting, and he had learnt from those great masters including Xiaoying Zhang, Lingxiang Deng, Sicong Zhou and Xiangyi Feng.
- In 1989, he participated in "1989 International Art Exhibition in New York, U.S.A."
- In 1990, he held his first individual oil painting and traditional Chinese painting exhibition at the Gallery of China Central Academy of Fine Arts
- In 1991, he became the first professional artist in China Federation of Literary and Art Circles (CFLAC). Prefaced by Di'an Fan, the director of National Art Museum of China, "Tailai Guo Oil Painting Exhibition-in Commemoration of the 110th anniversary of Picasso's birth" was held at Beijing International Trade Center. This exhibition was the one and only activity held by the art circle for the commemoration of Picasso. There were all together 27 art works in this exhibition.
- In 1992, as a professional artist of CFLAC, he worked as the manager of Lufthansa Gallery.
- In 1993, he held his own calligraphy exhibition in Guanfuzhai, in memory of the 100th anniversary of Chairman Mao's birth. In this year, 30 pieces of oil painting of Guo were displayed at Zhonghuan Gallery in Hongkong.
- In 1994, small oil painting exhibition of Guo was held in Beijing Painting Shop(formerly known as Beijing Fine Art Company but now affiliated to Beijing Gehua Cultural Development Company).
- From 1997 to 2007, he was engaged in art practice and extensive reading. Gradually, Guo freed himself from the traditional art style and laid a foundation for his own art style.
- In 2008, Guo improved the manifestation and theory of Chinese painting and gave Chinese painting a new beauty of structure and unique connotation.
- In 2012, invited by DCKD(Deutsch-Chinesischer Kulturaustausch fur Kunstund Design e.v), which is an association for Germany-China art design exchanges, Guo held an exhibition in the palace of Elborich,Dusseldorf,Germany. In the meantime, Guo's studio has also been set up in Germany.
- In 2013, Guo was selected by DCKD. as the only artist for the project of "returning to the picasso route".
- On October 19th 2013 Jingshi Art Gallery of Beijing Normal University held Tailai Guo Painting Exhibition and Academic Conference. Professor Yongnian Xue, professor of China Central Academy of Fine Arts and minister of Theory Department of China Artists Association, Chuanming Liu, supervisor of Academy of Chinese Culture (Beijing University), Ruiting Wang, researcher at Chinese National Academy of Arts, Professor Wei Zhen, Associate Dean of Arts and Media College at Beijing Normal University, Zong Gu, associate professor of Arts and Media College at Beijing Normal University and dean of Department of Art and Design, Biheng Guo, associate professor of Arts and Media College at Beijing Normal University, Professor Jia Liu, post doctorate at Department of Brain and Cognitive Sciences of Massachusetts Institute of Technology and dean of Institute of Psychology at Beijing Normal University, and Professor Yujun Wu, associate dean of School of Philosophy and Sociology at Beijing Normal University, carried out interdisciplinary communication and shared their ideas in this event. In today's art history, the painting art of Guo Tailai is surely a unique case and inevitable art phenomenon, deserving recording.

郭泰来的绘画世界

黑格尔说：“美始于惊奇感”。人有了惊奇感，就能获得情感愉快，这就是美。郭泰来的绘画，给人面貌一新的惊奇感，让人产生审美的愉快。他的作品于理有味，耐人寻思；于情有趣，让人想象；出性灵之机枢，画路又可寻；色彩艳丽，笔墨大气，拓展了绘画的新篇章，可谓中西合璧，中外人士皆爱。他是一个具有世界意义的中国画家。

艺术是心灵的故事。画家郭泰来的作品向人们讲述着东方人独特的心灵恋曲与欢歌。他画生肖形象，画“郭式山水”，他的画类似于儿童画，等等，让人感受东方文化独特的生活情节，体会积淀在我们民族文化心理中古朴而单纯的心理情趣，探索民族文化的构成性，让人感受生活的乐趣、生活的阳光，这些文化因素是我们东方永恒的文化，是我们民族长青的心灵恋曲。东方人无论在何处，看到他的作品都会触景生情，外国人看到他的作品，也都能理解这种东方文化的魅力。所以当人们看到这种艺术样式时，总是其乐无穷，情满于怀。他画此类作品时，是乐不知倦，遐情思而驰骋八极，妙笔生花，作品形象生动而趣味丰富，让人感受生活的阳光灿烂。虽说如此，但画家郭泰来笔下的这些创作题材，尽管俗套不新鲜，但他创作的手法异常独特，他运用彩绘的笔法与色彩，厚重地将陈俗的题材重新表现出来，化普通为神奇，给人别一样美的感受，让人惊奇激动。画家郭泰来的绘画语言丰富，造型形式奇幻，可以说他是张开想象的翅膀，自由飞翔，给人一种创造力的游戏，体现一种自由之美，完全类似于康德所说的“美是自由的游戏”，这是一种心灵的潮动，让人感受绘画形式的变幻莫测，体会一种童心之美。童心就是天心，是艺术创造之心，是情感没有尘埃所染的艺术天性，是艺术的自由畅达。画家郭泰来充分地吸收了中国传统的艺术文化养料，

他将民间剪纸、中国年画、漫画、民俗工艺和动漫中的卡通手法等融入画中，无论人们从哪一个点去品，总能感受到其中的“咸酸之味”或“味外之旨”。此外他还不仅停留于此，还吸收了西方近现代的艺术语言，如塞尚、毕加索、马蒂斯、凡·高、高更、蒙特里安、克利、达利、亨利·摩尔等人的绘画语言，营造一种荒诞与奇谲，讲究一种块面与张力，所以他的画作中有几何形、圆形、球形或矩形的排列，夸张了色彩的艳丽，张扬绘画语言的奇谲。他所画的山水不是中国传统的山水，而是带有童趣天真浪漫的几何性山水，画中的形象不追求物象的真实，而是追求一种儿童情趣似的真实，追求一种人类早期造型艺术趣味，即重绘画意图主题的叙事表达，而不注重现代绘画的构图结构性，是一种感觉的真实，是一种于情于理的物象真实，此外，若是图像不能完全传达自己所想表达的效果，再用中国的书法与题诗的效果来完善画面，当然他的书法很有功力，画中题诗也体现极高的诗、情、意、理的人文素养。所以他的画作很现代，在占有西方现代绘画的语言的同时，突破了国画固定的营造程式，超越东方民族传统的绘画表达方式，他的作品看起来似乎重绘画的构成效果，但总体却又体现出画面的装饰性，不仅仅追求东方民族大紫、大红、大绿的富贵与祥和的民俗审美心理，而是更强调一种喜剧性的审美效果，这样先勾住欧美人追求单纯的视觉艳丽的目光，再让他们注目凝视审思东方文化中的单纯与博大厚重，感受东方文化的神秘性。这是一种典型的东方文化式的以柔克刚、兼容并包，为我所用的艺术效果，体现着一种儒家的中和之美。他的作品体现东方传统文化的丰富性，再生性，让传统文化重新获得新的血液，发出新的生机春光。所以画家郭泰来的画在很大程度上表现了东方文化的审美内涵，

成功地实现了中西合璧的艺术创造，他的作品大气、欢快，给人一种和乐之美。

个新的高度，走出一条成功的路，这使得他真正成为具有世界意义的中国画家。

徐晓庚

画家郭泰来的作品深受欧美人士的喜爱，他是一个享有国际声誉的画家。欧美美术机构或欧美人士之所以喜爱收藏他的作品，其中的个究也许是他的作品能让外国人可理解或明白。其实西方人除了热爱自己的民族艺术外，眼光一直在盯着中国艺术。贡布里希《艺术的故事》是一部西方美术发展史的经典著作，其中专章介绍了中国美术对西方美术的影响。国外的美术机构或人士一直在关注中国美术。但是欧美人士真正了解中国美术的绝少，他们把中国传统山水都是当风景画看，我们讲山水的笔墨或意境，这些对西方人是根本讲不清楚的。美学家李泽厚先生说：“西方人要理解中国艺术文化，至少是四百年以后的事。”这些年来，随着中国经济迅速发展，世界美术都市将会从巴黎和纽约移居北京和上海。所以当今全球都在研究收藏中国美术。20世纪中叶，我们讲中国美术要出现两个高峰，大家认为两个高峰会出现，也期望出现“合二为一”的好的艺术，但大家认为这种艺术“二合一”的出现似乎是不可想象的。油画在中国得到了发展，“素描、色彩和速写”三科革了中国美术教育的命，至今中国画的高峰还没有出现，中国美术也没有出现油画和国画“合二为一”经典性的艺术。欧美人士他们看不懂中国画，当然就没有多大的兴趣来关心中国画。我们传统绘画功夫越深厚的人到国外去办展览，感受到的心理落差就越大。外国人知道中国书法，更看重中国民俗的文化。毕加索曾经用毛笔写过中国字，对中国年画与剪纸惊叹不已，他的绘画也体现出对东方艺术的模仿与朝梦。画家郭泰来的作品实现了东西绘画语言的兼容并包，又创造出东西方人雅俗共赏极好的绘画作品，实现东西文化的交流、传播与发展，并且达到了一

The Painting World of Guo Tailai

"Aesthetics begins in awe", said Hegel. The awe brings up emotional pleasure, which is the sense of beauty. The paintings of Guo Tailai are those that arouse inexperienced awe and thus breed the pleasure of aesthetics. His works are both philosophically inspirational and emotionally marvelous. In his paintings, the inspiration is supported with wonderful skills, bright colors and unrestrained strokes further extend the theme of paintings, combining Chinese and western elements and thereby creating works which are favored domestically and internationally. Therefore, Guo Tailai is a Chinese artist with some global significance.

Art narrates stories deep in a soul. Guo Tailai uses his works to tell the spiritual love and joy unique to Orientals. He creates various images and figures, "Guo-style landscapes" and childish paintings to truthfully unroll the unique scenarios of life in oriental culture. This offers to viewers the chance to experience the primitive and simple psychological temperament in the cultural psychology of our nation, explore the constitution of our national culture and taste the joy and happiness of life. As the everlasting elements of oriental culture, these cultural factors are the spiritual love of our nation that never fades. The sight of Guo Tailai's works always intrigues Orientals' nostalgia, wherever they are, and builds a bridge for foreigners helping them to understand the charm of oriental culture. As a result, when people see this kind of art form, the fun and joy felt are immense. When Guo creates such paintings, he completely indulges himself into fun and never feels exhausted. His emotional train of thought goes to extremes and every stroke generates splendor, making his works lifelike and interesting. Through his works, one may feel the gorgeous sunlight of life. In spite of the conventional and unfresh themes, Guo utilizes special and unusual techniques, such as skills and colors of colored paintings representing traditional themes, endowing magic power to common things and surprisingly bringing special aesthetic feelings to people. The rich painting language and fantastic models created by Guo are like his wings of imagination that take him to freely fly and provide a game of creativity, reflecting the beauty of freedom. This is totally similar

to what Kant said "beauty is the game of freedom". This is also the fluctuation of souls, revealing the unpredictableness of painting forms and the beauty of childishness. Childishness is the essence of nature, the core of art creation, the unstained artistic instinct of emotions, and the free communication of arts. Guo Tailai has fully absorbed the nutrients of art and culture in Chinese traditions, by blending paper-cut, New Year pictures, caricature, folk handicrafts and cartoons into his paintings. No matter what perspective one may take, he will feel the "salt or sour" flavor or the underlying implications in the paintings. In addition to this, Guo also applies western modern art language, such as the painting languages of Cézanne, Picasso, Matisse, Van Gogh, Gauguin, Mondrian, Klee, Dali and Henry Moore, to create absurdity and weirdness and build blocks and tension. Consequently, there are arrangements of geometric forms, like roundness, sphere or rectangle, in his paintings, exaggerating the brightness of various colors and showing the weirdness of painting language. The landscape painted by him is a geometric one with childish innocence and romance rather than the traditional landscape featuring Chinese paintings. The images in his paintings do not pursue similarity to real objects, but stress on childish trueness and the artistic interest of early modeling. That is to say, Guo's paintings emphasize the narration and expression of painting themes rather than the structure of modern paintings. Through his paintings, Guo expresses an emotional reality and reasonable trueness to objects. Furthermore, if his paintings are insufficient to achieve the effects expected, he will use Chinese calligraphy and poems to complete them. Certainly, his calligraphy shows excellent technique and the poems in his paintings reveal his extremely high accomplishments in literature. Therefore, his paintings are quite modern. They not only possess the language of western modern paintings, but also break the fixed creation method of Chinese paintings and surpass the expression mode of traditional paintings in oriental nations. It seems that his works put emphasis on the structure of paintings, but, in fact, they reflect the decorative property of the paintings overall. The folklore aesthetics of oriental nations, such as wealth and peace represented by bright purple, red and

green, is not the only pursuit of Guo's paintings. In comparison, the comedian effect of aesthetics is more important. By doing so, the attention of Americans and Europeans who pursue pure visual appeal are immediately attracted, and then give more thought in order to appreciate the pureness and profoundness of oriental culture and experience the mysteriousness of oriental culture. This is a typical art effect in oriental culture that overcomes rigidity with yielding forces and includes everything useful, reflecting the beauty of golden mean of Confucianism. His works embody the richness and reproducibility of oriental traditional culture, rejecting new blood into traditional culture and making it release new energy. Generally speaking, Guo Tailai's paintings show the aesthetic essence of oriental culture to a great extent, successfully realizing the art creation of western and Chinese combination. His works are energetic and joyous, producing the beauty of harmonious happiness.

As Guo is a painter with international reputation, his works are very popular in America and Europe. Art organizations and people in America and Europe love his paintings because his artworks are understandable to them. Actually, westerners always have their eyes on Chinese arts except in the presence of their own national arts. Gombrich's *The Story of Art* is a classic work that describes the development history of western arts in which an entire chapter is specialized to introduce the influence of Chinese arts on western arts. Foreign art organizations or people never draw their eyes away from Chinese arts. However, only a few Americans and Europeans truly know about Chinese arts. They just regard the traditional shanshui paintings of China as landscape ones. The techniques or artistic conceptions that we emphasize are not appreciated by westerners at all. Aesthetician Li Zehou says, "It will take westerners at least four hundred years to understand the art culture of China." Over these years, as the economy of China grows rapidly, Beijing and Shanghai will replace Paris and New York to become the new world's best cities for art. This is why the whole world is studying and collecting Chinese arts. In the middle of the 20th century, it's said that there would be two peaks in Chinese arts, and good arts that combined both advantages were also expected to

appear. Nevertheless, it was commonly thought that such arts were unthinkable. Oil paintings have found a way to develop in China, and "charcoal drawing, color painting and sketch" have revolutionized art education in China. However, the peak of Chinese paintings doesn't appear yet, and there are no classic arts that combine both oil paintings and Chinese traditional paintings in Chinese arts. Since Americans and Europeans cannot understand Chinese paintings, they certainly don't have much interest in Chinese paintings. The more traditional a painter makes his paintings, the bigger psychological drop he feels when he goes abroad to hold exhibitions. Foreigners know Chinese calligraphy and attach more importance to the culture of Chinese folks. Picasso once wrote Chinese characters with a writing brush, and was amazed by New Year pictures and paper-cut of China. His paintings also reveal his imitation and love for oriental arts. Guo Tailai combines the eastern and western painting languages, and creates paintings that are well accepted by both eastern and western people, achieving the exchange, communication and development of eastern and western cultures. He has reached a new height and paved the road to success, making him a Chinese painter with some global significance.

Author's Introduction

Xu Xiaogeng, male, was born in November 1963 at Hanchuan, Hubei. Xu, a Professor and Doctor Supervisor, was granted a Doctoral degree by China Central Academy of Fine Arts in June 2006. From August 2006 to August 2007, he was sent by China to the Department of Art History at the University of Munich as a visiting scholar. From August 2008 to January 2010, he studied the history of Chinese ancient art in the Institute of East Asian Art History of the University of Munich. The author has a lot of works, including *A Study in Kant's Aesthetics*, *Modern Design Art*, *Introduction of Design*, *Heritage and Development of Chinese Traditional Shanshui Paintings* and *Hegel's Aesthetics of Plastic Arts*, and has published more than 100 essays and art critics in domestic academic journals.

当虫虫遇上范思哲 NO.1	002	波点大王 NO.11	076	长裙及地 NO.5	132	美丽得体的帽子是向前	
当虫虫遇上范思哲 NO.2	004	波点大王 NO.12	078	长裙及地 NO.6	134	走相当给力的工具 NO.4	188
当虫虫遇上范思哲 NO.3	006	波点大王 NO.13	080	长裙及地 NO.7	136	美丽得体的帽子是向前	
当虫虫遇上范思哲 NO.4	008	有故事的胸针 NO.1	082	长裙及地 NO.8	138	走相当给力的工具 NO.5	190
当虫虫遇上范思哲 NO.5	010	有故事的胸针 NO.2	084	披件照顾好自己披		美丽得体的帽子是向前	
当虫虫遇上范思哲 NO.6	012	有故事的胸针 NO.3	086	肩 NO.1	140	走相当给力的工具 NO.6	192
当虫虫遇上范思哲 NO.7	014	有故事的胸针 NO.4	088	披件照顾好自己披		美丽得体的帽子是向前	
当虫虫遇上范思哲 NO.8	016	有故事的胸针 NO.5	090	肩 NO.2	142	走相当给力的工具 NO.7	194
当虫虫遇上范思哲 NO.9	018	有故事的胸针 NO.6	092	披件照顾好自己披		美丽得体的帽子是向前	
当虫虫遇上范思哲 NO.10	020	有故事的胸针 NO.7	094	肩 NO.3	144	走相当给力的工具 NO.8	196
当虫虫遇上范思哲 NO.11	022	有故事的胸针 NO.8	096	披件照顾好自己披		美丽得体的帽子是向前	
当虫虫遇上范思哲 NO.12	024	有故事的胸针 NO.9	098	肩 NO.4	146	走相当给力的工具 NO.9	198
当虫虫遇上范思哲 NO.13	026	遭遇山本耀司的疯狂		披件照顾好自己披		美丽得体的帽子是向前	
当虫虫遇上范思哲 NO.14	028	黑 NO.1	100	肩 NO.5	148	走相当给力的工具 NO.10	200
当虫虫遇上范思哲 NO.15	030	遭遇山本耀司的疯狂		披件照顾好自己披			
不想当裁缝的艺术家不是		黑 NO.2	102	肩 NO.6	150		
好虫虫 NO.1	032	遭遇山本耀司的疯狂		披件照顾好自己披			
不想当裁缝的艺术家不是		黑 NO.3	104	肩 NO.7	152		
好虫虫 NO.2	034	遭遇山本耀司的疯狂		披件照顾好自己披			
不想当裁缝的艺术家不是		黑 NO.4	106	肩 NO.8	154		
好虫虫 NO.3	036	遭遇山本耀司的疯狂		披件照顾好自己披			
雪纺的偏偏与翩翩 NO.1	038	黑 NO.5	108	肩 NO.9	156		
雪纺的偏偏与翩翩 NO.2	040	遭遇山本耀司的疯狂		坚持每天穿真丝 NO.1	158		
雪纺的偏偏与翩翩 NO.3	042	黑 NO.6	110	坚持每天穿真丝 NO.2	160		
雪纺的偏偏与翩翩 NO.4	044	遭遇山本耀司的疯狂		坚持每天穿真丝 NO.3	162		
雪纺的偏偏与翩翩 NO.5	046	黑 NO.7	112	坚持每天穿真丝 NO.4	164		
雪纺的偏偏与翩翩 NO.6	048	遭遇山本耀司的疯狂		坚持每天穿真丝 NO.5	166		
雪纺的偏偏与翩翩 NO.7	050	黑 NO.8	114	坚持每天穿真丝 NO.6	168		
雪纺的偏偏与翩翩 NO.8	052	遭遇山本耀司的疯狂		坚持每天穿真丝 NO.7	170		
雪纺的偏偏与翩翩 NO.9	054	黑 NO.9	116	坚持每天穿真丝 NO.8	172		
波点大王 NO.1	056	遭遇山本耀司的疯狂		坚持每天穿真丝 NO.9	174		
波点大王 NO.2	058	黑 NO.10	118	坚持每天穿真丝 NO.10	176		
波点大王 NO.3	060	遭遇山本耀司的疯狂		坚持每天穿真丝 NO.11	178		
波点大王 NO.4	062	黑 NO.11	120	坚持每天穿真丝 NO.12	180		
波点大王 NO.5	064	遭遇山本耀司的疯狂		美丽得体的帽子是向前			
波点大王 NO.6	066	黑 NO.12	122	走相当给力的工具 NO.1	182		
波点大王 NO.7	068	长裙及地 NO.1	124	美丽得体的帽子是向前			
波点大王 NO.8	070	长裙及地 NO.2	126	走相当给力的工具 NO.2	184		
波点大王 NO.9	072	长裙及地 NO.3	128	美丽得体的帽子是向前			
波点大王 NO.10	074	长裙及地 NO.4	130	走相当给力的工具 NO.3	186		

这些小草虫，就是点缀我们星球上的小星星，它们穿着美丽的时装，它们照亮着我们的美好生活，它们也给我们以启发：比如小蜜蜂，就像直升飞机；美丽的蜻蜓就像是一架大型客机。

——郭泰来

These small insects, in their beautiful fashions, are small stars decorating our planet and illuminating our beautiful life. They inspire us: The small bees are like helicopters; the beautiful dragonflies are like airliners.

——Tailai Guo

当虫虫遇上范思哲 NO.1

When the Insects Come Across Versace NO.1

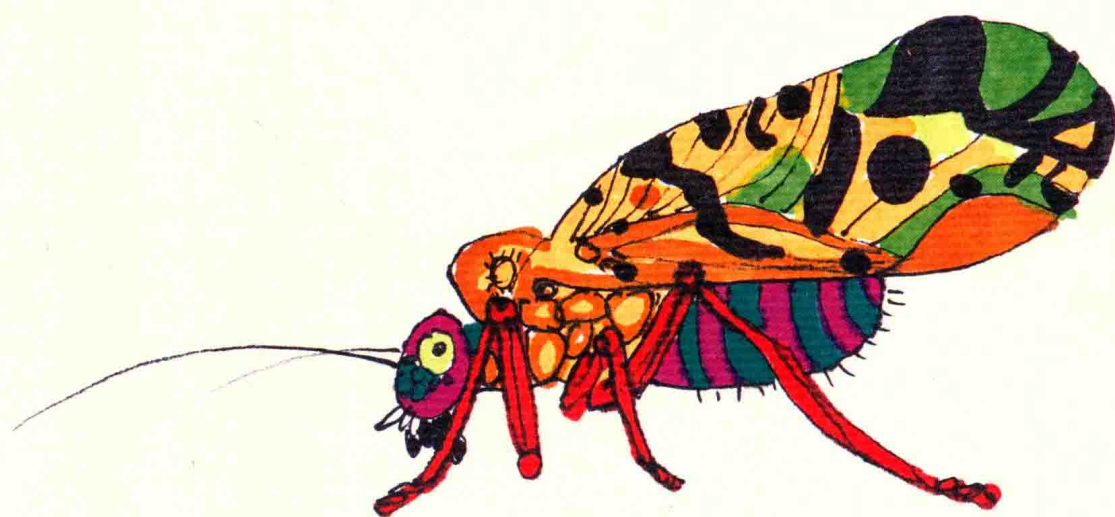
24cm × 24cm

宣纸、综合材料

rice paper, comprehensive material

2014

甲午年
泰来



当虫虫遇上范思哲 NO.2

When the Insects Come Across Versace NO.2

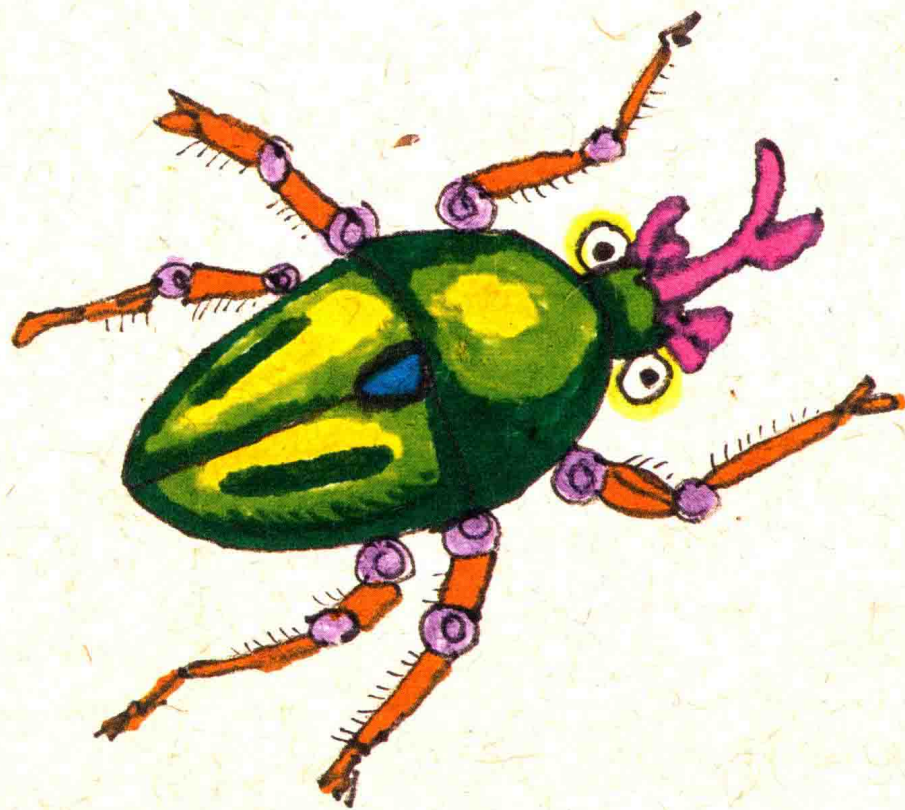
26cm × 32cm

宣纸、综合材料

rice paper, comprehensive material

2014

甲午
年泰来



当虫虫遇上范思哲 NO.3

When the Insects Come Across Versace NO.3

26cm×32cm

宣纸、综合材料

rice paper, comprehensive material

2014